TRANSLATION STRATEGIES IN IN-GAME TEXTS OF *THE SIMS 2*

FROM ENGLISH TO THAI

ATITTAYA TOEDTOONTRAKOOL

Graduate School Srinakharinwirot University

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อาทิตยา เทอดทูนตระกูล

สารนิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ
คณะมนุษยศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ
ปีการศึกษา 2563
ลิขสิทธิ์ของมหาวิทยาลัยศรีนครินทรวิโรฒ

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ATITTAYA TOEDTOONTRAKOOL

A Master's Project Submitted in Partial Fulfillment of the Requirements

for the Degree of MASTER OF ARTS

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BY

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HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT

OF THE REQUIREMENTS FOR THE MASTER OF ARTS

IN ENGLISH AT SRINAKHARINWIROT UNIVERSITY

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(Assoc. Prof. Dr. Chatchai Ekpanyaskul, MD.)

Dean of Graduate School

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This study aims to advance the understanding of employing translation strategies of non-equivalence at the word level in in-game texts with analyzing translation strategies of non-equivalence in the life-simulating video game named The Sims 2 as a case study. The translation strategies of non-equivalence at the word level, proposed by Mona Baker (1992), were used as the framework and 30 dialogue boxes with in-game texts were purposively selected to analyze translation strategies of non-equivalence. Each dialogue box must have a non-equivalent word. The results found that 35 non-equivalent words from 30 dialogue boxes with in-game texts were translated by four translation strategies. The most commonly used strategies were translation using a loan word or loan word plus explanation (27 times, 77.1%); translation by cultural substitution and translation by paraphrase using an unrelated word had an equal frequency (3 times, 8.6%); and the least used strategy was translation by omission (2 times, 5.7%). However, other translation strategies were not found. Moreover, the results also revealed that applying translation strategies for each non-equivalent word depended on concepts of each word and suitability. However, translators should be concerned with the contexts of each in-game text in order to create a good translation and provide good gaming experiences to target players based on the skopos of game localization.

Keyword : Non-equivalence, Word level, Game translation, Translation strategies

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# CHAPTER 1
# INTRODUCTION

## Background

At present, game playing is a popular activity among people of different ages, especially children, teenagers and adults. Interactive Software Federation of Europe or ISFE (as cited in Mangiron, 2016) revealed that its entertainingness is the major reason that people loves game playing. According to the Entertainment Software Association or ESA (as cited in Mangiron, 2016), 43% of American players commented that computers and video games are more valuable than DVDs, music, and movies. The popularity of game playing has expanded in Thailand. This activity is also popular among Thai people, especially in social media such as Facebook and Twitter. In 2019, Thailand placed the fourth place of the world for gaming conversation and twitting on Twitter (Bangkok Post, 2020, January 10). Furthermore, this statistic probably increases over the years, because many new games have been releasing in every year. Due to the popularity of this activity, creating and releasing games in a single country is not sufficient, because a number of foreign players who are interested in game playing have been increasing. For this reason, many gaming companies translate games into other languages in order to aim for the global success, including Thailand.

However, a game involves language and culture differences as main issues of game translation or game localization. Kravariti (2018, March 2) mentioned that words that are difficult to translate can be found. Loss of meaning may happen within adaptation to the target language (Ibid.). Game translation has the major role to make translated games more suitable for target players. Without good translation, target players will not have good gaming experience and enjoyment from game playing. In order to solve these problems, translators may replace another words or non-equivalence. A meaning of non-equivalence is not directed to a source language word, but it expresses a similar vibe to target readers. Although translation of in-game text is a smaller task of game translation, translators are required to adjust translated texts into a sense of the target language and culture. Therefore, this study would focus on

translation strategies of non-equivalence at the word level in in-game texts from English to Thai.

The overall aim of this study was to advance an understanding of employing translation strategies of non-equivalence at the word level. In order to understand the employment of translation strategies in the game, translation strategies of non-equivalence, proposed by Baker (1992), would be investigated and identified. Further, this study would discuss the coherence between the skopos of game localization and translation strategies employed in the game.

There are a number of games that are translated from English to Thai, including *The Sims* series. The researcher would select *The Sims 2*, a life simulating video game, which was developed by Maxis, and released by Electronic Arts Inc. in 2004, and also the sequential game of *The Sims* as a case study. *The Sims 2* was selected for four reason. Firstly, *The Sims 2* became one of the top-selling PC games in 2004, which was sold more than 14 million copies in 2009 (Boland, 2010, p. 36). Secondly, *The Sims 2* was received a good criticism at 90% score from aggregators Metacritic and GameRanking (Ibid.). Thirdly, its game mechanics and gameplay are more realistic than *The Sims*, because various in-game activities related to human's daily lives were added in the game. Finally, the game can improve players' strategic thinking.

## Objectives of the Study

The objectives of the study were as follows:

1. To analyze translation strategies of non-equivalence at the word level employed in in-game texts *The Sims 2*.

2. To identify the use of translation strategies of non-equivalence at the word level of *The Sims 2*.

## Significance of the Study

This study will contribute to help translators who are interested in video game translation or other similar media for training. Translators can employ proper strategies in order to translate texts efficiently, because translation strategies that are applied for this research can help translators who cannot choose proper translated words in translation. Therefore, this study may be used as a guideline for translators who are interested to learn about the process of professional translation.

## Scope of the Study

This study is based on in-game texts obtained from *The Sims 2*. Both English and Thai texts presented in forms of dialogue boxes would be studied and analysed translation strategies of non-equivalence at the word level suggested by Mona Baker. The findings of this study would present word choice used for translating in-game texts from English to Thai. However, the researcher focused only studying and analysing translation strategies of non-equivalence at the word level; therefore, the analysis of equivalence, the sentence-level and beyond would fall outside the scope of this study.

## Research Questions

1. What are translation strategies employed in non-equivalence at the word level of in-game texts from *The Sims 2*?

2. How are translation strategies of non-equivalence at the word level selected in *The Sims 2*?

## Definition of Terms

1. Game asset refers to gaming features such as texts, graphics, voiceover, and other gaming aspects.

2. Game translation refers to the procedure of translating a game from the source language to the target language.

3. In-game text refers to the text in a game.

4. Localization refers to the procedure of adapting culture and linguistic matter along with translation in a product and service for a target country.

5. Non-equivalence at the word level refers to a word from the target language without direct equivalence in the source language.

มหาวิทยาลัยศรีนครินทรวิโรฒ

# CHAPTER 2
# REVIEW

This chapter presents the definition of translation, the process of translation, translation problems, Baker's translation strategies of non-equivalence, skopos theory, the definition of game, translation of video game, in-game text, and *The Sims 2*. Then, related studies will be reviewed in the last part of this chapter.

## Definition of Translation

The term 'translation' is generally known as the procedure of rendering a source language text into a target language text. However, in academic field, translation means an operation of replacing a text from one language with a text from different language (Catford, 1965, p. 1). A meaning of a text is interpreted based on the author's intention towards the text (Newmark, 1987, p. 5). In addition, translation is considered as a craft or skill (p. 190). It can be implied that translation is an action of creating a text into other language, which followed matter within a text. For more detail, translation also came from determining a meaning and reconstructing a similar meaning based on studying and analyzing a vocabulary, the structure of grammar, situation of communication, and cultural context of a source-language text to make a translated text more suitable for the target language and cultural context (Larson, 1984, p. 1).

To sum up, the definition of translation in academic field was still relevant to rendering a source-language text into a target-language text. Overall, translation was the process of communication of people who uses different mother languages by conveying a meaning of the source language as a form of the target language. That was not only conveying a meaning of the original language, but it was also expressing culture, and preserving a feeling and a style.

## Process of Translation

In order to convey a meaning, express culture, and preserve a feeling and a style properly, translators need to follow a process of translation. Newmark (1987) stated that the process of translation was functional. The process of translation has four levels. The first level is the source-language text level. Translating the source language into the target language in a literal approach should be abolished (p. 22). An order of the source-language grammar is changed into an order of the target-language grammar. Then, lexical units are appropriately translated within a sense of the target-language context. Next, the second level is the referential level (p. 22). Picturing reference in mind and translating a source-language text into a target-language text based on the linguistics and the fact should be concerned in this level. Then, the third level is the cohesive level, which structure and a mood of a text are major points (p. 23). Translators have to consider that sentence structure of a target-language text can go along with a tone of a source-language text. Last, the fourth level is the level of naturalness (p. 24). Naturalness of translation should be in a sense of the target language. It is necessary to keep in mind that naturalness of a target-language text should be grammatical and lexical as well as natural. Translators should focus on word order, common structures, cognate words, appropriateness of gerunds, infinitives, verb-nouns, and lexis. After the whole process, translators might revise a target-language text in order to check some mistakes and mistranslation.

Aside from Newmark, there was another professor, who proposed the process of translation in a different way. Saibua (as cited in Khongbumpen, 2008) proposed the process of translation with four steps. Firstly, a source-language text is studied in order to identify a message, content, a meaning, a tone, flavour, and a feeling in each line. After identifying, a meaning of a source-language text is analysed and able to transfer into a target-language text accurately. In the step of transferring, it is essential to determine the purpose of translation in its text, and choose an approach of translation appropriately. Next, a core sentence is analysed as close as possible to the target language naturally, and a target-language text should be preserved the same meaning,

tone, and a style of a source language text. After that, translators have to check equivalence of a target-language text. Lastly, translators should assure a quality of a target-language text and check how receptors can respond equivalence of a target-language text in the same way as a source-language text. Therefore, receptors should be able to respond a meaning of a style and a tone of a source-language text.

## Translation Problems

Due to language and cultural differences in translation, translation problems are common. These problems are more concerned in game translation, which needs adaptation of the target culture, even in the word level like non-equivalence. Baker (1992) stated that non-equivalence at the word level is defined as a target-language word without a direct equivalent word from the source language. The nature of non-equivalence varyingly estimates the level of difficulty (p. 20). This causes non-equivalence to be problematic. Translation in non-equivalence cannot rely on a single strategy, because non-equivalence has different kinds. Some of non-equivalence is straightforward, while the rest are difficult to handle (Ibid.). The difference of translation problems in non-equivalence are categorized as follows:

1.Cultural-specific concepts

This problem happens, when a source-language word has an unknown concept in the target culture (p. 21). Most of these words are from religious and cultural aspects. For example, the exclamation ‘Hallelujah’ is used to praise the God in Western culture. This exclamation is inexistent in Thai culture, which prefers a Buddha.

2.Not lexicalising in the target language

Some source-language words are understandable in the target language, but these words are not lexicalised (p. 21). However, translators can find other equivalent words to use. For example, the words ‘ค่ะ’ /kʰâʔ/ and ‘ครับ’ /kʰráp/ has no equivalence in other language, because these words are expressed in the ending of the sentence for politeness in Thai language.

3.Semantically complexity of the source language

This problem happens to be common for translators, when a source-language word has a complex meaning (p. 22). For example, the word ‘ปาราชิก’ /paː raː sík/ in Thai language may be translated into a type of punishments in Buddhism.

4. Difference of distinctions in meaning

A target-language word has a distinctive meaning, which is problematic in translation (p. 22). This problem seems not occur in Thai language.

5. Lacking of a superordinate in the target language

This problem happens, when a target-language word is specific, but it is not general for the semantic field (p. 22). Therefore, the specific lexicon is used in translation. For example, the word ‘เครื่องเขียน’ /kʰrɯ̂ːaŋ kʰǐːan/ has no superordinate terms to replace ‘กระดาษ’ /kràʔ dàːt/, ‘ดินสอ’ /din sɔ̌ː/, ‘ปากกา’ /pàːk kaː/, and other equipment used for writing and drawing.

6. Lacking of a specific term (hyponym) in the target language

This problem happens, when languages have general words, but these words lack specific words due to the difficulty in meaning based on its particular environment (p. 23). For example, the word ‘selfie’ has the difficult meaning. Most of Thai people say this word as a loan word.

7. Differences in physical or interpersonal perspective

Physical or interpersonal perspective concerns in objects and people with a relation to another thing or place (p. 23). It represents as a pair of words with association such as ‘ไป’ /paj/, and ‘มา’ /maː/.

8. Differences in expressive meaning

A propositional meaning of a source language word and a target-language word are similar, but expressive meanings are different (p. 23). This problem can cause the difficulty in giving a context in translation. For example, the word ‘บุญคุณ’ /bun k$^{h}$un/ is translated into English language as ‘favour’, which means ‘a thing that you do to help someone’, and has more neutral meaning than Thai language.

9. Differences in form

Word formations of each language are different, which lead to the problem in finding equivalence of the target language for the source language (p. 24). In English language, there were prefixes and suffixes. On the other hand, Thai language has no suffixes. Therefore, paraphrasing propositional meaning is an easy way to solve this problem.

10. Differences in frequency and purpose of using forms

This problem happens, because a unique form has equivalence in the target language; however, different frequencies and purposes are included (p. 25). For example, the use of the continuous suffix like ‘-ing’ for linking clause in English language is more frequent than other equivalent languages (Ibid.).

11. The use of loan words in the source text

A loan word has different meanings, which a single word can be used in different contexts (p. 25). For example, the word ‘chill’ means ‘comfortable’ or ‘easy’ in a Thai context, but this word actually means ‘iciness’ in English language. However, lost in translation always happen if translators cannot find a loan word, which has a similar meaning in the target language.

Overall, translation problems of non-equivalence arise from the difference between the source language and the target language. As a result of this, translators are unable to choose an appropriate word in translation. However, Baker suggested

translation strategies of non-equivalence at the word level in order to solve these problems, which are mentioned in the next part.

### Translation Strategies of Non-Equivalence

In the previous part, translation problems in non-equivalence are diverse. The way to solve these problems are translation strategies that can handle many kinds of words. Baker (1992) introduced eight translation strategies, which are applied by expert translators in order to cope with non-equivalence as follows:

1. Translation by more general words (superordinate)

This strategy prefers using a superordinate word to translate a source-language word that lacks a specific word in the target language (p. 26). For example, the word 'ผีกระหัง' /pʰǐː kràʔ hǎŋ/ (a ghost of Thai folk) is translated into 'evil spirit', which is more general.

2. Translation by more neutral/less expressive words

This strategy prefers translating a source language word by using a more neutral or less expensive word of the target language that is not expressive in the same level as a source language word (p. 28). For example, the word 'บันดาล' /ban daːn/ (invoke) is translated into 'make' (Treetrapetch et al., 2017).

3. Translation by cultural substitution

This strategy prefers translating a culture-specific word of the source language by replacing with a culture-specfic word of the target language, but it should give a similar feeling to target readers (p. 31). For example, the word 'Mother Earth' is translated into 'พระแม่ธรณี' /pʰráʔ mɛ̂ː tʰɔːn niː/, which is more familiar in Thai culture.

4. Translation using loan words or loan words plus explanation

This strategy is capable of handling with culture-specific words, modern concepts, and buzzwords of the source language by using a loan word (p. 34). For

example, the word ‘madeleine’ is translated into ‘มาเดอลีน’ /maː dɤː liːn/. In addition, using a loan word with an explanation will make a target-language word more understandable. From the previous example, the word ‘madeleine’, which is translated into ‘มาเดอลีน’ /maː dɤː liːn/, is the name of a small French sponge cake. Translator can add an explanation of the word ‘madeleine’ based on its meaning after the translated word as ‘มาเดอลีนที่เป็นเค้กฟองน้ำชิ้นเล็กๆของฝรั่งเศส’ /maː dɤː liːn sɯ̂ŋ pen kʰék fɔːŋ náːm tɕʰín lék lék kʰɔ̌ːŋ fà ràŋ sèːt/, which can be back-translated as ‘a madeleine that is a small French sponge cake’.

5. Translation by paraphrase using related words

This strategy does not change a meaning of a source-language word, but it is paraphrased into a different form, which prioritizes naturalness of the target language (p. 37). For example, the word ‘ศึกษาภาพชีวิต’ /sɯ̀k sǎː pʰâːp tɕʰiː wít/ (study picture life) is translated into 'study the lives reflected' (Treetrapetch et al., 2017).

6. Translation by paraphrase using unrelated words

This strategy is capable of translating a source-language word that cannot be lexicalised into a target-language word (p. 38). A meaning of a source-language word is unpacked, and places into a target-language text (Ibid.). For example, the word ‘fish’ is translated into ‘ช้อน’ /tɕʰɔ́ːn/, which means spooning something up (Onsomboon, 2007). Originally, the word ‘fish’ means ‘ปลา’ /plaː/ (an aquatic animal with fin). In addition, this strategy can be also used to modify a superordinate word instead of an unpacked meaning.

7. Translation by omission

This strategy is used, when it is unnecessary to keep a meaning of a source language word into a target language word due to a complete meaning of the target language (p. 40). For example, the sentence 'I said that' is translated into ‘ฉันตอบว่า...’ /tɕʰǎn tɔ̀ːp wâː/.

8. Translation by illustration

This strategy focuses on utilizing an illustration to describe a word that is not obvious (p. 42). For example, the word ‘ขนมจาก’ /kʰà nǒm tɕàːk/ is translated into ‘a Thai dessert made from flour, coconut, and sugar’, or uses the illustration.

Baker’s translation strategies of non-equivalence at the word level are widely used as a framework in many translation researches such as Onsomboon (2007)’s research, Treetrapetch (2017)’s research, Sontisawang (2020)’s research, and etc. This is because these strategies propose to handle translation problems related to word choice. As the focus on translation of non-equivalence at the word level, these strategies are efficient in applying for game translation, because there are different types of a word in the game that possibly relies on these strategies.

## Skopos Theory and Game Localization

Although translation strategies are efficient in dealing with non-equivalence, translators also need to know why a text is translated. Reiss and Vermeer, German theorists (as cited in Munday, 2016b) introduced the Skopos theory (p. 126). They indicated that the Skopos theory means the purpose of translation and the activity of translating (Ibid.). The Skopos theory can be consider as the same theory as Holz-Manttari's translatorial action theory, because it also handled translatorial action based on a source-language text (p. 127). A target-language text has to be suitable for purpose with functional adequacy. If translators know a reason of translating a source-language text and a function of a target-language text, translation will be more efficient.

The Skopos theory is mentioned in the field of game localization by Mangiron and O'Hagan. Based on the point of the Skopos theory by Vermeer, the purpose of game localization is to remain the look and feel of an original version of the game from creating a target version (p. 287). It will give full gaming experience and enjoyment to target players. Game localization has the function to give gaming experience to receptors, which are target players. Therefore, the process of game localization, which is changing, removing, or modifying language use and culture reference of a target

country, will be determined by the function of providing gaming experience and enjoyment to target players.

## Definition of Game

A game seems to be a broad term. In general, a game is an entertaining equipment or system with fixed rules, which creates amusement for players. Each game has different genres and gameplay. Even though the meaning of a game can be easily understood, there are professors who gave perspectives about a game. Huizinga (as cited in Bernal-Merino, 2015) defined a game as a free activity outside of ordinary life without seriousness (p. 13). However, it intensely absorbed players at the same time (Ibid.). On the other hand, Juul (as cited in Bernal-Merino, 2015) referred a game as a rule-based system with different outcome that set diverse values (pp. 13-14). These outcomes were valuable enough to attach and absorb players in the emotional level (Ibid.). According to Juul's perspective, it is plausible to interpret that a game may be a system with different outcomes. These outcomes can be winning and losing, which can set rewards or enjoyment as values. Players naturally aim for winning outcome with better values; therefore, this causes them to be attached and absorbed with game playing.

In conclusion, a game is a form of play with specific rules that creates amusement in the emotional level to players. However, amusement of players can be ruined by a language barrier; therefore, translating a game into other languages is essential if game developers attempt to release a game in other countries.

## Translation of Video Game

Game translation or game localization is a process of translating a game in order to make a game more suitable for a target country. As a type of electronic media, a game is required to be translated by using more complex processes, aside cultural and linguistic process. Technical, legal, and marketing process are also involved in

game localization (Mangiron, 2016). In game localization, there are four assets of a game that can be translated: in-game text, audio, art, and a manual and packaging (as cited in Mangiron, 2016). However, all of four assets may not be translated in some games, depending on investment and resource of each gaming companies. Therefore, the way of translating game assets is divided into four levels as follows (Chandler & Deming, 2012):

1.No localization

This level has the least requirement of time and resources (p. 14). All of game assets remain the same without translating in this level. The purpose of this level is to save times, investment, and resource. However, games with no localisation seem suitable to sell in the country that uses the same language.

2. Packaging and Manual Localization

This level is known as "box and docs" localisation (p. 15). A manual, packaging, and other supporting document of a game will be translated in this level, while other assets still remain the source language.

3. Partial Localization

In this level, in-game texts will be translated into the target language, apart from a manual, packaging, and other supporting documents of a game (p. 15). However, a voiceover still remains the source language. Some games may have subtitles in order to make target players understand in-game characters’ conversation.

4. Full Localization

All of game assets such as in-game text, voiceover, a manual and packaging will be translated into the target language in this level (p. 16). A player can have full gaming experience. However, it costs a large amount of times, investment, and resource. If games do not receive a positive response from target players, gaming companies may be in a loss.

Game localization has the first priority on gaming experience for target players by preserving the look and feel of an original version, which target players can have the equal enjoyment as playing a game in an original version (Mangiron & O'Hagan, 2006). In order to give full gaming experience to target players, translators are able to adapt language use and culture reference of a target country (Ibid.). In some games, translators use jokes in a target version, which create more enjoyment and gaming experience to target players. However, considering about word length is essential, because game dialogues and user interface have limited spaces. Therefore, translators have to create or find words that are suitable for limited spaces.

Game localization is similar to subtitle translation in term of creating translated texts with limited spaces and word length. In order to produce good game localization, translators have to think about language use, and create translated texts that were concise and natural with adapting culture references.

This study focused on text translation for a game. The term 'game localization' was too broad term for this study, because adaptations of software, technical, legal, graphic, and industrial process were included. Bernal-Merino (2015) suggested the term 'linguistic localization' or 'linguistic game localization' in order to avoid confusion (p. 88). However, this study preferred the use of the word 'game translation' in this study in order to narrow the perspective.

**In-Game Text**

Due to focusing on text translation in this study, in-game text is the crucial part of analysis that needed to be reviewed. According to Bernal-Merino (2015), in-game text refers to all of texts that can be found in a game (p. 110). He categorizes in-game text into three types as follows:

1. User Interface (UI)

The user interface refers to a short text label that is used to control gameplay and computer actions, which is known as the menu (pp. 110-112). The user interface was always short and clear, which displays information to help a player (Ibid.).

2. System Messages

The system messages refer to technical information in a form of official error reporting message and promotional information (pp. 112-113). It consists of official terminology and trademarks (Ibid).

3. Game Installers

The game installers are short programs which files of a game are transferred into the user's hardware systematically and accurately (p. 114).

In addition, in-game text can be in a form of a dialogue box with description of in-game objects and in-game characters' conversation. In the process of localization, these texts are also translated into the target language in order to benefit target players, and prevent a language barrier between target players and a game.

## The Sims 2

This study directly focused on *The Sims 2*, so the literature review had to be included reviewing of this game as well. According to Boland (2010), *The Sims 2* is a life simulating game, which was developed by Maxis, and released by Electronic Arts Inc. in 2004 (p. 35). This game is the sequent game series of *The Sims*. *The Sims 2* was also released in different platforms such as Microsoft Windows (2004), Macintosh (2005), and mobile platforms (p. 36).

Its gameplay is similar to the previous game series *The Sims*, which players create virtual humans called "Sims" in their simulated lives such as doing various activities and developing relationships with other Sims, which are similar to real life (Ibid.). In *The Sims 2*, Sims have their own life goals, wants and fears, aspiration, and the fulfilment with positive and/or negative outcome which players are required to achieve them in order to make better life for Sims (Ibid.). Sims can grow from baby to toddler, child, teen, young adult, adult, and elder like real-life human (Ibid.). Therefore, they are born and died like real-life human. Last, there are three pre-built neighbourhoods with different storylines: Pleasantview, Strangetown, and Veronaville

(Ibid.). Pleasantview is based on the future of the town of *The Sims*, Strangetown has the supernatural, and Veronaville's Sims are based on Shakespearian characters (Ibid.).

Gameplay

1. Players select one of three pre-built neighborhoods. Each pre-built neighborhood consists of residential and community lots. Sims who live in residential lots, can purchase requisites and interact with neighbors and NPCs in community lots (p. 36).

2. Players can choose pre-built houses or build their house in order to place a household (Ibid.).

3. There are three modes in the game, which players can switch three modes for different purposes. The live mode is used to control Sims' behaviors. The buy mode is used to add, move, and delete furniture and objects. The build mode is used to rebuild a house (Ibid).

4. When players finish time-bound social challenges with successful results, Sims will get rewards such as gaining aspiration points or other things that make their lives better (Ibid.).

5. Some expansion packs have supernatural characters that Sims can turn into by situation such as Vampires, Werewolves, Plantsims, Zombies, and Witches (Ibid.).

Expansion Packs

Expansion packs of *The Sims 2* have new game features and items (p. 40). Some of expansion packs also added new neighborhoods. There are eight expansions packs as follows:

1. ***University*** includes universities and young adults (Ibid.). When teens decided to go to college, they could grow into young adults earlier. If they do not, they will grow into adults with negative memory.

2. ***Nightlife*** includes love-related activities, pleasure aspiration, new states of relationship, and ownable cars (Ibid.). This expansion pack adds Downtown as a new neighborhood, which Sims can go to Downtown in order to interact with other Sims and enjoy their nightlife.

3. ***Open For Business*** includes businesses and talent badges (Ibid.). This pack also adds a new neighborhood named Bluewater Village, which is the shopping district. Sims can open their own businesses in this expansion pack.

4. ***Pets*** includes ownable pets (p. 41). Players can build virtual pets (a dog and/or a cat) along with Sims as a part of a household.

5. ***Seasons*** includes weather system, seasons, fishing, and talent badges gardening. A new neighborhood named Riverblossom Hills is added. Sims will experience changing of weathers and seasons, which they can cultivate and harvest vegetables and fruits in their own house. Sims can also turn into PlantSims as new playable creatures (Ibid.).

6. ***Bon Voyage*** includes different vacation areas such as Twikkii Island, Three Lakes, and Takemizu Village. Sims are able to go to one of three vacation areas in order to enjoy a trip. Sims can also meet a new creature like Bigfoot during their trips (Ibid.).

7. ***FreeTime*** includes hobby system, lifetime aspiration system, and talent badges (Ibid.). A new neighborhood named Desiderata Valley is added. Sims will enjoy their favorite hobbies, and improve skills from them.

8. ***Apartment Life*** includes rentable apartments, reputation system, and witchcraft system (Ibid.). A new neighborhood named Belladonna Cove is added. Sims can move in an apartment, and meet different neighbors. In addition, this expansion

pack also has witches and warlocks, which Sims can interact with them, and learn magic from them in order to be a witch or a warlock. When Sims become a witch or a warlock, they can go to the magic world.

Stuff Packs

Stuff packs are add-on, which provide new items to the base game, which the amounts of new items are usually sixty (p. 41). There are ten stuff packs as follows:

1. ***Holiday Party Pack*** includes festival-style stuff, including Santa Claus, Father Time, and Baby New Year as new NPCs (p. 42).

2. ***Family Fun Stuff*** includes fairy tale for family, outer space, and marine-style stuff for children's bedrooms (Ibid.).

3. ***Glamour Life Stuff*** includes high-class style stuffs, including floors and walls (Ibid.).

4. ***Happy Holiday Stuff*** includes items in Holiday Party Pack, and Asian and European holiday-style stuff (Ibid.).

5. ***Celebration! Stuff*** includes new stuffs for a party (Ibid.).

6. ***H&M Fashion Stuff*** includes branded fashion collection and build objects from H&M (Ibid.).

7. ***Teen Style Stuff*** includes Goth, Thrasher, Socialite-style stuff for teenagers' bedrooms, including new haircuts and clothes that fit teenagers (Ibid.).

8. ***Kitchen & Bath Interior Design Stuff*** includes objects, floors, walls, and clothing for kitchen and bathroom (Ibid.).

9. ***IKEA Home Stuff*** includes objects from the style of IKEA such as fashionable furniture, floors and walls (Ibid.).

10. ***Mansion and Garden stuff*** includes items featuring Moroccan, Art Deco, and Second Empire as new decorative themes (Ibid.).

*The Sims 2* is the game with variety in terms of cultural difference. Therefore, it is a better choice to find non-equivalence from in-game texts. Focusing on the base

game do not help much, but adding in-game texts from the expansion packs will increase chance to find different kinds of non-equivalence.

## Related Studies

Translation in media such as game translation, subtitle translation, advertising translation, and others becomes common in these days. However, due to language and cultural differences, adaptation of the target culture is problematic as following previous studies. Costales (2012) pointed out the issue of game localization based on different translation strategies from the perspective of translation studies. In this study, many games with different genres were analyzed translation strategies in game localization. The finding indicates that the issue of video game localization is caused by the fact that particular translation strategies may be inappropriate for particular genres of games, because the narration and hybridization were complicated. Later, Robrue (2016) studied three strategies of language interpretation used in marketing and products, which is different from Costales's research on game localization. Three strategies of language interpretation in this study consist of translation, localization, and transcreation. The researcher also found mistakes and misunderstandings of using localization and transcreation on culture, a symbol, and a meaning in different cultures. These mistakes and misunderstandings cause sensitive effects and criticism.

From two previous studies, it is evident that adaptation of the target culture is a challenge that translators have to handle. Therefore, using proper translation strategies will make effective translation, and prevent problems and mistakes in conveying matter to target audiences.

Translation strategies of non-equivalence at the word level has been commonly used in translation in media, especially media that needs adaptation of the target culture such as games and video subtitles. Previous studies show that translation strategies of non-equivalence at the word level should be applied to produce more effective translation. Translation strategies of non-equivalence can be used in different media.

However, it depends on types of media and context. These studies will be explained in the following paragraph.

Treetrapetch et al. (2017) studied translation techniques on verbal humor in Thai subtitles of the comedy film named TED based on Nida (1964)'s, Baker (1992)'s, and Gottlieb (1992)'s strategies. The humor types, proposed by Long and Greasser (1988), was applied to classify humor. In this study, thirty-two humorous texts from subtitles were selected to classify the humor types and analyze translation techniques. The results reveal that the most found humor type in the film is hostile humor, while the most used translation technique is formal equivalence. In terms of translation strategies of non-equivalence by Baker, four translation strategies are found in this study, which consist of translation by cultural substitution, translation by paraphrase using a related word, translation by paraphrase using an unrelated word, and translation by a more neutral/less expressive word.

Sontisawang et al. (2020) studied techniques and problems in subtitle translation in the movie from English to Thai based on Baker's translation strategies of non-equivalence, including Newmark (1988)'s and Ngampradit (2012)'s strategies. In this study, two hundred and twenty-two dialogue of subtitles in the movie named 'Deadpool' were selected to analyze. The results reveal that there are ten techniques used in subtitle translation. The most used technique is translation using cultural substitution, and the most found problem is translation of cross-cultural texts.

These previous studies are about subtitle translation. However, according to Mangiron and O'Hagan (2006), subtitle translation shares similar characteristics with game translation. Based on the results of two previous studies, it is evident that adaptation of the target culture in subtitle translation also requires translation strategies of non-equivalence at the word level to make translated texts more attractive and familiar to target audiences, which is the same thing that translators have to do on game translation for target players.

In conclusion, adaptation of the target culture has the important role to translation in media, because translators have to convey matter to target audiences

without leaving bad impression such as a language barrier, cultural barriers, and sensitive effect. According to Treetrapetch and Sontisawang’s study, translation strategies of non-equivalence at the word level is capable of handling adaptation of the target culture. Therefore, this study also preferred these strategies. In the next chapter, the research methodology will be detailed.

มหาวิทยาลัยศรีนครินทรวิโรฒ

# CHAPTER 3
# RESEARCH METHODOLOGY

This chapter shows details of the research design, data collection and data analysis of the study.

## Research Design

This study adopted a case study design with qualitative approach, which aimed to analyze the use of Mona Baker (1992)'s translation strategies of non-equivalence at the word level on a particular game. The game that was used for this study was a life simulating video game named *The Sims 2*, which was selected for four reason (see page number 2). The qualitative data would be obtained from in-game texts in forms of dialogue boxes in the original and Thai version of the game, which were translated by Electronic Arts Inc. In order to analyze translation strategies and usages in the game, content analysis was conducted.

## Sampling

Thirty dialogue boxes with in-game texts would be selected by using purposive sampling in order to search for in-game texts with non-equivalent words. The criterion of selecting thirty dialogue boxes with in-game texts as the sampling was that the researcher tended to cover in-game texts from every parts of the game.

## Data Collection

1.All of dialogue boxes with in-game texts would be investigated in order to find non-equivalent words.

2. The researcher would select thirty dialogue boxes with in-game texts that had non-equivalent word from the game for the analysis.

3. Thirty selected dialogue boxes with in-game texts would be studied to ensure that those words were non-equivalent or not before analyzing.

## Data Analysis

1. Mona Baker (1992)'s eight translation strategies of non-equivalence at the word level as the theoretical framework would be used to analyze the sampling.

2. The analysis in each meaning would derive from online dictionaries as follows: Oxford Advanced Learner's Dictionary, Royal Society, Cambridge Dictionary, Collins English Dictionary, Merriam-Webster, and other online sources.

3. The use of translation strategies in translated in-game texts would be identified and explained.

4. The frequency of translation strategies by Baker would be counted and calculated into percentage by using the following formula.

$$\frac{\text{Frequency of each type of translation strategies}}{\text{Total number of frequencies of translation strategies}} \times 100$$

5. The coherence between translation strategies of non-equivalence at the word level and the Skopos of game localization by Mangiron and O'Hagan would be discussed.

# CHAPTER 4
# RESULTS

This study aims to analyze translation strategies of non-equivalence at the word level in in-game texts of *The Sims 2*. In addition, this study also identifies how to use translation strategies found in the game.

The results of this study are presented as percentage through a table and followed by an explanation of each strategy found in in-game texts as follows:

Table 1 Translation strategies of non-equivalence at the word level in The Sims 2

| No. | Translation Strategies | Number | Percentage |
|---|---|---|---|
| 1 | Translation using a loan word and loan word plus explanation | 27 | 77.1% |
| 2 | Translation by paraphrase using an unrelated word | 3 | 8.6% |
| 3 | Translation by cultural substitution | 3 | 8.6% |
| 4 | Translation by omission | 2 | 5.7% |
| | Total | 35 | 100% |

From this table, four of Baker's translation strategies are found: translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using an unrelated word, and translation by omission.

Translation using a loan word or loan word plus explanation is the most used strategy, which is done 27 times at 77.1%. It is followed by translation by paraphrase using an unrelated word, and translation by cultural substitution, which are done 3 times at 8.6%. Translation by omission is the least used strategy, which is done 2 times at 5.7%. However, translation by using a more general word, translation by a more

neutral/less expressive word, translation by paraphrase using a related word, and translation by illustration are not found.

1. **Translation using a loan word or loan word plus explanation** is the most used strategy in the game. A loan word is applied in words that are borrowed words from non-English language, culture-specific words, and in-game terms. This strategy prefers using the Thai transcription to produce a loan word.

Source Language: Haiku

Target Language: ไฮกุ

The source-language word ‘Haiku’ comes from the sentence 'Haiku: Form Over Function' (Maxis, 2004). In English language by Oxford Learner’s dictionaries, it refers to a Japanese-style poem with three lines and usually seventeen syllables (Oxford Learner's Dictionaries, n.d.-e). The word 'Haiku' is also defined in the dictionary of Cambridge as a short Japanese poem with 17 syllables (Cambridge Dictionary, n.d.-f). The translator uses 'ไฮกุ' /haj kùʔ/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'ไฮกุ' /haj kùʔ/ is the name of a type of Japanese poem and the borrowed word from Japanese language (Merriam-Webster, n.d.-a). In addition, Haiku is also the part of Japanese culture based on its meaning. This method corresponds to Baker’s strategy in terms of using a loan word in a culture-specific word. Therefore, this falls under translation using a loan word.

The target-language word 'ไฮกุ' /haj kùʔ/ can be clearer by placing an additional word. The meaning of the word 'Haiku' is a poem. According to the dictionary of the Royal Society, the word 'poem' has the similar meaning as 'บทกวี' /bòt kà wiː/, which is used to refer to a poem in a general way (2020). If a translator adds the word 'บทกวี' /bòt kà wiː/ in the word 'ไฮกุ' /haj kùʔ/ as 'บทกวีไฮกุ' /bòt kà wiː haj kùʔ/, the target-language word will be clearer, because many Thai players may not understand what kind of the word 'ไฮกุ' /haj kùʔ/.

Source Language: Kwanzaa

Target Language: ควันซ่า

Source Language: Kinara

Target Language: คินาร่า

The first source-language word 'Kwanzaa' comes from the sentence 'Kwanzaa is a seven-day festival celebrating the African American people, culture, and history' (Maxis, 2004). In English language, it refers to an African-American festival, which is celebrated from December 26 to January 1 (Oxford Learner's Dictionaries, n.d.-g). The word 'Kwanzaa is also defined in the dictionary of Cambridge as a celebration of African-American people during 26 December to 1 January in the United States of America (Cambridge Dictionary, n.d.-h). The second source-language word 'Kinara' comes from the sentence 'Every evening of Kwanzaa, a family member lights a candle in a special candleholder called a Kinara' (Maxis, 2004). In English language, it refers to a seven-sticked candelabra, which is used for Kwanzaa celebration (Merriam-Webster, n.d.-c). The word 'Kinara' is also defined in the dictionary of Lexico as a candleholder with seven candles for the Kwanzaa festival (Lexico, n.d.-e). The translator uses 'ควันซ่า' /kʰwan sâː/ as the translated word of 'Kwanzaa', and 'คินาร่า' /kʰíʔ naː râː/ as the translated word of 'Kinara' by means of using a loan word according to the Royal Thai General System of Transcription (1999), because both Kwanzaa and Kinara are culture-specific words from the Africa-American culture based on its meanings. This method corresponds to Baker's strategy in terms of using a loan word in culture-specific words. Therefore, this falls under translation using a loan word.

Source Language: Chanukah

Target Language: ชานุกขาห์

Source Language: Shamash

Target Language: ชามาช

The first source-language word 'Chanukah' comes from the sentence 'Chanukah, the Jewish Festival of Lights, celebrates the rededication of the Temple in

Jerusalem' (Maxis, 2004). In English language, it refers to an eight-day festival for Jewish people in December regarding the dedication of the temple in Jerusalem in 165 BC (Oxford Learner's Dictionaries, n.d.-b). The word 'Chanukah' is also defined in the dictionary of Cambridge as an eight-day Jewish holiday in December (Cambridge Dictionary, n.d.-c). The second source-language word 'Shamash' comes from the sentence 'This miracle is commemorated by lighting a candle on the menorah each night for eight nights, plus one candle called the Shamash' (Maxis, 2004). In English language, it refers to a candle for lighting the other candles in a Chanukah menorah (Merriam-Webster, n.d.-d). The word 'Shamash' is also defined in the dictionary of Lexico as a ninth candle for lighting each candle of the eight nights during the Chanukah festival (Lexico, n.d.-h). The translator uses 'ชานุกขาห์' /tɕʰaː núk kʰǎː/ as the translated word of 'Chanukah', and 'ชามาช' /tɕʰaː mâːt/ as the translated word of 'Shamash' by means of using a loan word according to the Royal Thai General System of Transcription (1999), because both Chanukah and Shamash are religious-related words from Jewish culture based on its meanings. This method corresponds to Baker's strategy in terms of using a loan word in culture-specific words. Therefore, this falls under translation using a loan word.

Source Language: Aztec

Target Language: แอชเท็ค

The source-language word 'Aztec' comes from the sentence 'Bow down before Little Tut, an authentic recreation of a true Aztec totem' (Maxis, 2004). In English language, it refers to an indigenous people that controlled Mexico before the Spanish conquest in the 16th century (Lexico, n.d.-a). The word ‘Aztec’ was also defined in the dictionary of Merriam-Webster as a Nahuatl-speaking people, which resided in the Mexican empire before Cortes’s conquest in 1519 (Merriam-Webster, n.d.-b). The translator uses 'แอชเท็ค' /ʔɛ̀ːt tʰék/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word ‘Aztec’ is the proper name of the indigenous people in Mexico based on its

meaning. This method corresponds to Baker's strategy in terms of using a loan word in a culture-specific item. Therefore, this falls under translation using a loan word.

Source Language: Tiki

Target Language: ทิกิ

The source-language word 'Tiki' comes from the sentence 'Be careful as you anger the Tiki spirits!' (Maxis, 2004). In English language, it refers to a wooden figure in a human form (Lexico, n.d.-j). The word is also defined in the dictionary of Merriam-Webster as a wooden figure of a supernatural power in Polynesian culture (Merriam-Webster, n.d.-f). The translator uses 'ทิกิ' /tʰíʔ kìʔ/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word the word 'Tiki' is culture-specific from Maori culture (Ibid.). This method corresponds to Baker's strategy in terms of using a loan word in a culture-specific item. Therefore, this falls under translation using a loan word.

Source Language: Marco Polo

Target Language: มาร์โคโปโล

The source-language word 'Marco Polo' comes from the sentence 'Sims love to swim around with their eyes closed, which means Marco Polo!' (Maxis, 2004). In English language, it refers to a tag game in a swimming pool, which one player with closed eyes has to catch other players by shouting 'Marco', and the other players will shout 'Polo' as response (Lexico, n.d.-f). The translator used 'มาร์โคโปโล' /maː kʰoː poː loː/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'Marco Polo' was the name of the game, which shares the same name as Marco Polo, the Italian explorer; however, the game and the explorer are not related (McMahon, 2021, January 27). This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

Source Language: Jumbok

Target Language: จัมบก

The source-language word ‘Jumbok’ comes from the title 'Majestic Ruins of Jumbok IV' (Maxis, 2004). The translator uses 'จัมบก' /tɕam bòk/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'Jumbok' is the name of a divine figure in the game, and do not exist in real life. This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

Source Language: Aloha

Target Language: อโลฮ่า

The source-language word 'aloha' comes from the line 'Say "Aloha!" to this fine piece of polynesian flair for your kitchen' (Maxis, 2004). In English language, it is a Hawaiian exclamation for saying hello or goodbye (Oxford Learner's Dictionaries, n.d.-a). The word ‘aloha’ is also defined in the dictionary of Cambridge as an Hawaiian exclamation that is used to welcome or to say goodbye (Cambridge Dictionary, n.d.-a). The translator uses 'อโลฮ่า' /ʔà loː hâː/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'aloha' is the exclamation from other country based on its meaning. This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

Source Language: Chipset

Target Language: ชิพเซ็ต

The source-language word 'chipset' comes from the sentence 'Its digital pre-processing unit features the innovative PancakeTek chipset' (Maxis, 2004). In English language, it refers to a group of integrated circuits, which are planned to function together as a unit for a computer system (Lexico, n.d.-c). The word 'chipset' is also defined in the dictionary of Cambridge as a set of very small electronic circuits that is

tasked in a computer or other electronic equipment (Cambridge Dictionary, n.d.-d). The translator uses 'ชิพเซ็ต' /tɕʰíp sét/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'chipset' has the complicated meaning. This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

Source Language: Vamprocillin-D

Target Language: แวมโพรซิลลิน-ดี

The source-language word 'Vamprocillin-D' comes from the sentence '<Sim> has finished a Vamprocillin-D!' (Maxis, 2004). It refers to a potion that can cure Sims from being a vampire. The translator uses 'แวมโพรซิลลิน-ดี' /wɛːm pʰroː sin lin diː/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'Vamprocillin-D' is the name of the in-game potion, and do not exist in real life. This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

Source Language: ReNuYu Porta-Chug

Target Language: เรอนูยูพอร์ตา-ชัค

Source Language: Hypnotransacetate

Target Language: ฮิปโนทรานซีเดท

Source Language: Polypropesteem

Target Language: โพลีโพรเพสทีม

Source Language: Egomutabate

Target Language: อีโกมิวเทเบิ้ล

The first source-language words 'ReNuYu Porta-Chug' comes from the title of the text, while three source-language words 'Hypnotransacetate', 'Polypropesteem', and 'Egomutabate' come from the line 'Active Ingredients: 1, 3, 6 Hypnotransacetate, Polypropesteem, Egomutabate-80' (Maxis, 2004). The translator uses 'เรอนูยูพอร์ตา-ชัค' /rɤː nuː juː pʰɔː taː tɕʰák/ as the translated word of 'ReNuYu Porta-Chug', 'ฮิ ป โน

ทรานซีเดท' /híp nôːt raːn siː dèːt/ as the translated word of 'Hypnotransacetate', 'โพลีโพรเพสทีม' /pʰoː liː pʰroː pʰêːt tʰiːm/ as the translated word of 'Polypropesteem', and 'อีโกมิวเทเบิ้ล' /ʔiː koː miw tʰeː bɤ̂ːn/ as the translated word of 'Egomutabate' by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the first word 'ReNuYu Porta-Chug' is the name of an in-game special potion, while the rest are the names of ingredients in the potion, which do not exist in real life. This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

However, the word 'Egomutabate', which is translated as 'อีโกมิวเทเบิ้ล' /ʔiː koː miw tʰeː bɤ̂ːn/ may mislead Thai players in terms of transcripting, because the last syllable of the word 'Egomutabate' as '...bate' cannot be translated as 'เบิ้ล' /bɤ̂ːn/. The syllable '...bate' should be translated as '...เบต' /bèːt/ based on the Royal Thai General System of Transcription (1999). In this case, the translated word becomes 'อีโกมิวเทเบต' /ʔiː koː miw tʰeː bèːt/.

Source Language: Exflammo

Target Language: เอ็กซ์แฟลมโม่

The source-language word 'Exflammo' comes from the title of the text. It is one of the in-game magic spells (Maxis, 2004). The translator uses 'เอ็กซ์แฟลมโม่' /ʔèk flɛːm môː/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'Exflammo' is one of the in-game magic spells, which do not exist in real life. This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

Source Language: WooHoo

Target Language: วู้ฮู

The source-language word 'WooHoo' comes from the sentence 'WooHoo is the ultimate expression of a Sim's Love' (Maxis, 2004). In English language, it refers to an

exclamation of being glad at something happens that people enjoys (Oxford Learner's Dictionaries, n.d.-j). The word 'WooHoo' is also defined in the dictionary of Collins as an exclamation of joy, approval, and etc. (Collins Dictionary, n.d.). However, the word 'WooHoo' is used as an in-game term, which means a specific interaction about sexual intercourse. The translator uses 'วู้ฮู' /wúː huː/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'WooHoo' in this text is the in-game term. This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

Source Language: Laganaphyllis Simnovorii

Target Language: ลากานาฟิลลิสซิมโนโวริอิ

The source-language word 'Laganaphyllis Simnovorii' comes from the sentence 'Your friends will be hard-pressed to resist the tantalizing vine-cake of the carnivorous Laganaphyllis Simnovorii' (Maxis, 2004). It refers to a cow-like carnivorous plant in the game, which it will lure victims by using a cake in order to eat them. The translator uses 'ลากานาฟิลลิสซิมโนโวริอิ' /laː kaː naː fin lít sim noː woː ríʔ ʔìʔ/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'Laganaphyllis Simnovorii' is the name of the in-game plant, which do not exist in real life. This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

Source Language: Rankut

Target Language: รังคุต

The source-language word 'Rankut' comes from the sentence 'Based on the ancient stacking game Rankut, which desert nomads played on actual sleeping llamas, Don't Wake the Llama is easier to clean up and compiles with all agricultural laws' (Maxis, 2004). Based on the text, Rankut is the name of the ancient stacking game. The translator uses 'รังคุต' as the translated word by means of using a loan word according

to the Royal Thai General System of Transcription (1999), because the word 'Rankut' is the name of the ancient stacking game. In addition, Rankut is the non-existent game in real life according to the dictionary of Oxford, Cambridge, Lexico and Merriam-Webster. This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

Source Language: Bohemian

Target Language: ชาวโบฮีเมี่ยน

The word 'Bohemian' comes from the line 'Inspired by the great bohemian homes of Paris' (Maxis, 2004). In English language, it refers to a native of Bohemian, which becomes a social type of an unconventional person, who is related to the arts in the present (Lexico, n.d.-b). The word ‘Bohemian’ is also defined in the dictionary of Cambridge as a person, who is interested in an art, and has an informal way of life (Cambridge Dictionary, n.d.-b). The translator used 'ชาวโบฮีเมี่ยน' /tɕʰaːw boː hiː mîːan/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'Bohemian' is the proper name of a type of people based on its meaning. This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

Source Language: Flapjack

Target Language: แฟล็บแจ็ค

The source-language word 'flapjack' comes from the sentence 'Here you'll find the best flapjacks in town!' (Maxis, 2004). In English language, it refers to an American thick pancake (Oxford Learner's Dictionaries, n.d.-d). The word 'flapjack' also defines the similar meaning in the dictionary of Cambridge. The translator uses 'แฟล็บแจ็ก' as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'flapjack' is the name of foreign food.

This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

Source Language: Yggdrasil

Target Language: อิกดราซิล

The source-language word 'Yggdrasil' comes from the sentence 'Made even more popular in 19th century Germany, some contend the tree is really a throwback to the mythological Norse tree named Yggdrasil' (Maxis, 2004). In English language, it refers to a huge ash tree with three roots that held Niflheim, Jotunheim, and Asgard in Norse mythology (Lexico, n.d.-k). The word 'Yggdrasil' also defines in the dictionary of Merriam-Webster as 'a huge ash tree that bind earth, hell, and heaven together in Norse mythology' (Merriam-Webster, n.d.-g). The translator uses 'อิกดราซิล' as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'Yggdrasil' is the name of the hugh ash tree in Norse mythology. This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

Source Language: Simoleons

Target Language: ซิมโมลิออนส์

The source-language word 'Simoleons' comes from the sentence 'Yes indeed, it could be worse, and it could be yours, now, for just a few Simoleons!' (Maxis, 2004). It refers to a specific currency unit in the game. The translator uses 'ซิมโมลิออนส์' /sim moː líʔ ʔɔːn/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'Simoleons' is the in-game currency unit that did not exist in real life. This method corresponded to Baker's strategy in term of using a loan word. Therefore, this fell under translation using a loan word.

Source Language: Tansu

Target Language: ทันสึ

The source-language word 'Tansu' came from the sentence 'This tansu-style Touch of Teak dresser, now in a smaller, medium size, holds clothes in many small locations that are now smaller' (Maxis, 2004). In English language, it referred to a Japanese-style chest of drawers (Lexico, n.d.-i). The translator uses 'ทันสึ' as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'Tansu' is a borrowed word from Japanese language that refers to a specific style of drawer chest based on its meaning. This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

Source Language: Smorgasbord

Target Language: สมอร์กัสบอร์ด

The source-language word 'Smorgasbord' comes from the sentence 'As another holiday smorgasbord approaches, one must evaluate the decorations available in the marketplace' (Maxis, 2004). In English language, it refers to a buffet with a variety of foods and dishes, mainly cold dishes (Merriam-Webster, n.d.-e). The word 'Smorgasbord' is also defined in the dictionary of Cambridge as an arranged mixture of many different hot and cold dishes for self-service (Cambridge Dictionary, n.d.-k). The translator uses 'สมอร์กัสบอร์ด' /sàʔ mɔː kàt bɔ̀ːd/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999), because the word 'Smorgasbord' is from Swedish language, and also a part of Swedish culture based on its meaning. This method corresponds to Baker's strategy in terms of using a loan word. Therefore, this falls under translation using a loan word.

In addition, there is also a loan word that had an explanation after a word based on its meaning in order to avoid confusion for target players. For example:

Source Language: Gyro

Target Language: ยีโรซึ่งเป็นแซนวิชตำรับกรีก

The source-language word 'gyro' comes from the sentence 'Fast and easy, this top notch diner serves delicious tasting hot dogs, hamburgers, and gyros' (Maxis, 2004). In English language, it refers to a Greek sandwich made from pitta bread and stuffed with spiced meat and salad (Lexico, n.d.-d). The word 'gyro' is also defined in the dictionary of Cambridge as a food making of a pitta bread stuffed with lamb and vegetables (Cambridge Dictionary, n.d.-e). The translator uses 'ยี โร' /jiː roː/ as the translated word by means of using a loan word according to the Royal Thai General System of Transcription (1999). In addition, the translator also adds the explanation behind the word 'gyro' based on its meaning as 'ซึ่งเป็นแซนวิชตำรับกรีก' /sɯ̂ŋ pen sɛːn wít tam ràp krìːk/, which can be back-translated into 'which is a Greek sandwich' in order to make the translated word clearer to target players. In this case, the complete translated word of the word 'gyro' is 'ยีโรซึ่งเป็นแซนวิชตำรับกรีก' /jiː roː sɯ̂ŋ pen sɛːn wít tam ràp krìːk/. This method corresponds to Baker's strategy in terms of using a loan word with explanation in a culture-specific word as the name of Greek food. Therefore, this falls under translation using a loan word plus explanation.

From these explanations, it is evident that this strategy is a better choice to preserve a form of the source language. This is because these words are names or specific words that are unnecessary to translate by using more complex strategies.

2. **Translation by paraphrase using unrelated words** is applied when a meaning of a source-language word is complicated or ambiguous. Therefore, words in the target language are different from source-language words in order to convey meanings.

Source Language: Mumbo-jumbo

Target Language: ปัญหาที่ต้องขบคิด

The source-language word ‘Mumbo-jumbo’ comes from the sentence 'Is it metaphysical mumbo-jumbo, or the only path to enlightenment regarding the problems of Simkind?' (Maxis, 2004). In English language, it refers to language or an important ceremony that caused confusion, and is without meaning (Oxford Learner's Dictionaries, n.d.-h). The word 'Mumbo-jumbo' is also defined in the dictionary of Cambridge as

complicated and mysterious words or activities without real meaning (Cambridge Dictionary, n.d.-j). The translator uses 'ปัญหาที่ต้องขบคิด' /pan hǎː tʰîː tɔ̂ːŋ kʰòp kʰít/ as the translated word by means of adapting another word with a similar feeling. The translated word 'ปัญหาที่ต้องขบคิด' /pan hǎː tʰîː tɔ̂ːŋ kʰòp kʰít/ can be back-translated into 'a riddle that needs to be thought'. In this sentence, the word 'mumbo-jumbo' is adapted with a riddle that needs to be thought until it can be understood, because the meaning of the word 'mumbo-jumbo' expresses ambiguity of language and ceremony that needs to be understood, which is similar to a riddle that needs to be thought until it can be understood. The meaning of the source-language word and the target-language word are defined as something that needs to be thought and analyzed until it can be understood. However, these two words are not related, because the meaning of the source-language word refers to language and a ceremony, while the meaning of the target-language word refers to a riddle. This method corresponds to Baker's strategy in terms of using a word that its meaning is not related to the source-language word. Therefore, this falls under translation by paraphrase using an unrelated word.

Source Language: Je ne sais quoi

Target Language: เสน่ห์เร้นลับ

The source-language word 'Je ne sais quoi' comes as the title of the text. In English language, it refers to a good quality that was hard to describe (Oxford Learner's Dictionaries, n.d.-f). The word 'Je ne sais quoi' is also defined in the dictionary of Cambridge as a pleasing quality that cannot be exactly named or described (Cambridge Dictionary, n.d.-g). The translator uses 'เสน่ห์เร้นลับ' /sà nèʔ rén láp/ as the translated word by means of modifying the in-game description of the word 'Je ne sais quoi' as its meaning (see the appendix). The translated word 'เสน่ห์เร้นลับ' /sà nèʔ rén láp/ can be back-translated into 'mysterious charm'. In this text, the word 'Je ne sais quoi' cannot be unpacked in order to place the actual meaning as the target-language word, because its meaning is ambiguous; therefore, the in-game description of the word 'Je ne sais quoi' is modified as its meaning instead of the meaning of the source-

language word. The meaning of 'Je ne sais quoi' and 'เสน่ห์เร้นลับ' /sà nèʔ rén láp/ are not related. This method corresponds to Baker's strategy in terms of modifying. Therefore, this falls under translation by paraphrase using an unrelated word.

Source Language: Mother Nature

Target Language: ฟ้า

The source-language word 'Mother Nature' comes from the sentence 'Here's the instant solution for all those who weren't given enough vertical rise by Mother Nature: the stool with just that little bit of extra leg to make your Sims dream big' (Maxis, 2004). In English language, it refers to a nature personification of a creative and controlling force, which affects the world and humans (Lexico, n.d.-g). The word 'Mother Nature' is also defined in the dictionary of Cambridge as nature as a force that influences the weather and all living things (Cambridge Dictionary, n.d.-i). The translator uses 'ฟ้า' /fáː/ as the translated word by means of using a metaphoric word. The translated word 'ฟ้า' /fáː/ refers to the upper space that covers the earth, which has the same meaning as the word 'sky'. In this sentence, 'ฟ้า' /fáː/ or 'sky' are compared as a thing that controls the world like Mother Nature, because many natural disasters such as lightening, and a tornado generally occurs in the sky, and also affect the world and humans (National Geographic, n.d.). In terms of the translation strategy, the meaning of the word 'Mother Nature' and 'ฟ้า' /fáː/ are not related. Although the word 'ฟ้า' /fáː/ is used as the metaphoric word, the true meaning of the word 'ฟ้า' /fáː/ is the natural thing of the world, while the word 'Mother Nature' refers to the supernatural. This method corresponds to Baker's strategy in terms of using an unrelated word. Therefore, this falls under translation by paraphrase using an unrelated word.

According to the analysis, most translated words with this strategy are based on modifying and adapting other words that have similar vibes, but these words are different and unrelated.

3. **Translation by cultural substitution:** As the game from Western country, there are some cultural words in the game, which may be unfamiliar to Thai players. Therefore, it is necessary to replace the foreign cultural words with Thai cultural words as cultural substitution. According to Baker (1992), a target-culture concept can be identified with something familiar to a source-culture concept (p. 31).

Source Language: So last century

Target Language: ไดโนเสาร์เต่าล้านปี

The source-language word 'So last century' comes from the line 'Mechanically compacting trash is so last century' (Maxis, 2004). In English language, it refers to something old-fashioned (Word Reference, 2011, November 9). The translator uses 'ไดโนเสาร์เต่าล้านปี' /daj noː sǎw tàw láːn piː/ as the translated word by means of placing a cultural word in the form of a Thai idiom. The translated word 'ไดโนเสาร์เต่าล้านปี' /daj noː sǎw tàw láːn piː/ is a Thai idiom, which refers to people who are old-fashioned and conservative (Royal Society, n.d.-a). In addition, the word 'ไดโนเสาร์เต่าล้านปี' /daj noː sǎw tàw láːn piː/ can be used in an adjective form in Thai language, which refers to something old fashioned. 'So last century' and 'ไดโนเสาร์เต่าล้านปี' /daj noː sǎw tàw láːn piː/ has similar meanings, but the word 'ไดโนเสาร์เต่าล้านปี' /daj noː sǎw tàw láːn piː/ is more familiar to target players. Moreover, it is possible that the translator tended to make the word more sarcastic, because the word 'ไดโนเสาร์เต่าล้านปี' /daj noː sǎw tàw láːn piː/ is always used in a negative way. This method corresponds to Baker's strategy in terms of using the cultural word in a form of the Thai idiom. Therefore, this falls under translation by cultural substitution.

Source Language: Succubus

Target Language: พราย

The source-language word 'Succubus' comes from the sentence 'The SimVac puts the "suck" in succubus!' (Maxis, 2004). In English language, it refers to a female evil spirit, who is believed to engage in sexual intercourse with a sleeping man (Oxford Learner's Dictionaries, n.d.-i). The word 'Succubus' is also defined in the dictionary of

Cambridge as a female evil spirit, who is believed to have sex with men while they are sleeping (Cambridge Dictionary, n.d.-l). The translator uses 'พราย' /pʰraːj/ as the translated word by means of placing a new word of the target language that is familiar to target players. The word 'พราย' /pʰraːj/ refers to a female ghost who is believed to die during pregnancy in Thai belief (Royal Society, n.d.-c). 'Succubus' and 'พราย' /pʰraːj/ has similar meanings in terms of being a female supernatural being, but the word 'พราย' /pʰraːj/ is more familiar to target players, because 'Succubus' is originated from the Western side. This method corresponds to Baker's strategy in terms of replacing a source-language word with a target-language word that is more familiar to target players. Therefore, this falls under translation by cultural substitution.

Source Language: Every penny

Target Language: ทุกบาททุกสตางค์

The source-language word 'every penny' comes from the sentence 'When you're watching every penny, the last thing you need is spoiled food that looks like some third grade science experiment' (Maxis, 2004). In English language, it refers to all of the money (Oxford Learner's Dictionaries, n.d.-c). The word 'every penny' is also defined in the dictionary of Longman as all of an amount of money (Longman Dictionary, n.d.). The translator uses 'ทุกบาททุกสตางค์' /tʰúk bàːt tʰúk sàʔ taːŋ/ as the translated word by means of placing a new word that is familiar to target players, because the word 'penny' is a currency unit in the United Kingdom. On the other hand, the translated word 'ทุกบาททุกสตางค์' /tʰúk bàːt tʰúk sàʔ taːŋ/ can be back-translated into 'every bath and satang'. The word 'บาท' /bàːt/ and 'สตางค์' /sàʔ taːŋ/ are currency units in Thailand (Royal Society, n.d.-b). 'Every penny' and 'ทุกบาททุกสตางค์' /tʰúk bàːt tʰúk sàʔ taːŋ/ have similar meanings, but the word 'ทุกบาททุกสตางค์' /tʰúk bàːt tʰúk sàʔ taːŋ/ is more familiar to target players. This method corresponds to Baker's strategy in terms of replacing a source-language word with a target-language word that the meaning is resemblant, but it is more familiar to target players. Therefore, this falls under translation by cultural substitution.

4. **Translation by omission:** Some source-language words in the game are made-up words that have no meaning. Therefore, these words are omitted in translated texts.

Source Language: Violepan

Target Language: (omitted)

The source-language word 'Violepan' comes from the sentence 'Morsels of happiness and love have been baked into every inch of this Elegant Violepan-flavored pastry' (Maxis, 2004). According to the dictionary of Oxford, Cambridge, Lexico and Merriam-Webster, this word does not exist. The translator simply omits the word 'Violepan' in the translated text. This method corresponds to Baker's strategy in terms of omitting a word of the source language in a target-language text. Therefore, this falls under translation by omission.

Source Language: Restagoth

Target Language: (omitted)

The source-language word 'Restagoth' comes from the sentence 'Shaped in the form of Bonnappitizon, the Restagoth god of hospitality, this podium caused the rampaging hordes to queue up politely and wait for a table, thus bringing a quick end to their civilization' (Maxis, 2004). According to the dictionary of Oxford, Cambridge, Lexico and Merriam-Webster, this word does not exist (2020). The translator simply omits he word 'Restagoth' in the translated text. This method corresponds to Baker's strategy in term of omitting a word of the source language in a target-language text. Therefore, this falls under translation by omission.

In conclusion, The Sims 2 is translated by four translation strategies of non-equivalence: translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using an unrelated word, and translation by omission. The most used strategy is translation using a loan word or loan word plus explanation, while the least used strategy is translation by omission.

# CHAPTER 5
# SUMMARY DISCUSSION AND SUGGESTION

This chapter shows the conclusion and discussion of the analysis. Then, the application, limitation of the study, and recommendation for further studies are submitted.

## Conclusion

The overall aim of this study is to advance the understanding of employing translation strategies of non-equivalence at the word level of a game with a similar genre based on Baker (1992)'s translation strategy of non-equivalence at the word level.

The first research objective is to analyse translation strategies of non-equivalence at the word level employed in in-game texts of *The Sims 2*. This study reveals that four translation strategies are employed to translate in-game texts: translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using an unrelated word, and translation by omission. The most used strategy is translation using a loan word or loan word plus explanation for 27 times at 77.1%, while the least used strategy is translation by omission for 2 times at 5.7%. On the other hand, translation by cultural substitution and translation by paraphrase using an unrelated word have the equal frequency for 3 times at 8.6%.

The second research objective is to identify the use of translation strategies of non-equivalence at the word level in *The Sims 2*. The translator uses few strategies to translate non-equivalence in in-game texts of *The Sims 2*. However, each strategy is used by depending on appropriateness of each word. Translation using a loan word or loan word plus explanation is used for proper names, culture-specific words, and in-game words. Translation by cultural substitution is used for words that are unfamiliar to Thai people. Translation by paraphrase using an unrelated word is used for words that

have ambiguous or complicated meanings. And translation by omission is used for made-up words in the game that do not exist in real life.

In conclusion, the results of the study show that four translation strategies are found in in-game texts of *The Sims 2* to handle non-equivalence at the word level. At any rate, it depends on appropriateness and meanings of each word.

## Discussion

In order to expand an understanding of using translation strategies in the game, the researcher studied about non-equivalence at the word level in in-game texts of *The Sims 2* as a case study with two research questions as follows: "What are the translation strategies employed in non-equivalence of in-game texts from *The Sims 2*?", and "How are the translation strategies selected in *The Sims 2*?".

The results reveal that a large number (27 times) of applying translation using a loan word or loan word plus explanation comes from having many proper names, in-game words and cultural words in the game such as Yggdrasil (the proper name), Simoleons (the in-game word), and Aloha (the cultural word). These words have to be remained forms of source-language words in Thai written forms with Thai transliteration, because contexts of in-game texts do not allow the translator to apply other strategies. For example, the word 'Simoleons' is an in-game currency unit. As the proper name and the in-game word, this word cannot be translated by using other strategies, because it will be considered as a garbling translated word. In addition, using an explanation after a loan word based on a modified meaning can be useful for target players. For example, the word 'gyro' is the name of Greek sandwich. Unlike a hamburger or French fries, a gyro is not a well-known foreign food in Thailand, and some Thai players may not understand this word. Therefore, using an explanation along with a loan word can help target players to understand a loan word. The use of this strategy is comparable to literal translation, which is considered as an acceptable strategy in game translation by Costales (2012) in terms of translating technical words and specific terminology in games like in-game words.

On the other hand, there are very few numbers (2 times) of applying translation by omission, which come from having very few made-up words in the game without meanings in any dictionaries. It is possible that remaining words without real meanings may cause some disturbance for target players; therefore, these words are omitted in translated texts in order to make translated texts smoother. For example, the word 'Restagoth' is the made-up word in the game, which has no meaning. However, omitting some words can be in the cause of loss in translation, because these words may have hidden meanings, known by the author. In the view of the translator, these words are unknown. The use of this strategy is different from Sontisawang (2020)'s study, which also found out using translation by omission in Thai subtitles of the movie. In Sontisawang's study, this strategy is used to omit unfamiliar words of the source culture in Thai subtitles, while the current study found using translation by omission in made-up in-game words.

In addition, the results also reveal that there are also an equal number (3 times) of applying translation strategies that focus on changing and modifying such as translation by cultural substitution, and translation by paraphrase using an unrelated word. This study reveals that some source-language words in the game are from Western culture that are not familiar to Thai players, or are not suitable for Thai texts. For example, the word 'every penny' refers to all of the money. A penny is a currency unit in the United Kingdom. The translator replaces the word 'every penny' with 'ทุกบาททุกสตางค์', which has the similar meaning. The word 'บาท' and 'สตางค์' are currency units in Thailand, which are more familiar to Thai players. Therefore, using translation by cultural substitution in this study prioritizes replacing foreign content with Thai content in order to make translated words more familiar to Thai players based on the strategy (see page number 10). The use of this strategy is similar to Sontisawang (2020)'s study in terms of replacing words from Western culture with words that are familiar to Thai people. In addition, the use of this strategy is also different from Treetrapetch (2017)'s study, because Treetrapetch's main focus is on translation in verbal humor. Therefore, conveying translated words in sense of humor is more difficult.

Meanwhile, some source-language words in the game are complicated and ambiguous that are difficult to convey meanings properly. In the translated version of this game, the translator prefers modifying target-language words in order to produce different words based on translation by paraphrase using an unrelated word (see page number 11). For example, the word 'Je ne sais quoi' has an ambiguous meaning (see page number 38). When this word appears as the title of one of in-game description (see the appendix), it does not match. In order to avoid confusion, the translator uses a different word from modifying the in-game description as the translated word. Therefore, target-language words in the game were different from source-language words based on the strategy. The use of this strategy is similar to Treetrapetch (2017)'s study, which also found using translation by paraphrase using an unrelated word to convey source-language texts into different target texts. However, the current study and Treetrapetch's study are different, because Treetrapetch's study focuses on the verbal humor in Thai subtitles, which needs to be translated with sense of humor. In addition, the use of this strategy also resembles transcreation, which is mentioned in Costales (2012)'s and Robrue (2017)'s study, because source-language words are translated with adaptation to make different target-language words, but these words still have similar contexts.

In fact, it is unnecessary to stick to a single strategy for a single word, because one word may be translated by using other strategies. For example, the word 'Restagoth', which is translated by translation by omission may be remained in target-language texts by using a loan word. At any rate, the translator has to evaluate its contexts of whole texts before considering other strategies, because using some strategies may be unsuitable in some contexts. For example, the word 'aloha', which is a Hawaiian exclamation of welcome and goodbye cannot be translated by using Thai cultural substitution like 'สวัสดี', because whole texts is about furniture that is built from Polynesia. In this case, using a loan word to translate the word 'aloha' is the way to keep the form of the source language and context of Hawaiian culture.

In conclusion, although The Sims 2 is translated with four of eight strategies, the translator also considers concepts and suitability of each word in each text to

produce translated words. The results of this research resemble the skopos of game localization (see page number 12-13) in terms of keeping the look and feel of the source language as much as possible to make target-language texts more natural and give good gaming experience to Thai players. However, some words may not follow keeping the look and feel of the source language, especially words that are omitted. Whole translated texts still remain naturalness. Therefore, using translation strategies of non-equivalence in a game should be concerned about concepts of each word, but it is better to pay attention to suitability in its contexts in order to give good translation and good gaming experience to target players.

## Application

The results of this study can be utilizable for translators who have to deal with similar problems in game translation, which will be able to decide strategies properly. In addition, translators can apply the results of this study in translating other game genres such as a sport game, a strategy game, and a simulating game. The findings of this study also help translators to realize translation problems in each word that cannot be easily translated into the target language.

## Limitation of the study

This study only analyzed translation strategies of non-equivalence based on Mona Baker (1992)'s theory. The data of the study is thirty in-game texts with non-equivalent words in forms of dialogue boxes from the video game titled The Sims 2. These in-game texts were translated from English to Thai by Electronic Arts Inc. However, this study only focused on the word level; therefore, the sentence level and above including mistranslation and misspelling were ignored.

**Recommendation for further studies**

In this study, only the word level based on Baker's translation strategies of non-equivalence was analyzed. Therefore, other levels such as grammatical level, textual level, and pragmatic level may be analysed in the study of game translation in in-game texts from English to Thai. Besides focusing on other levels, it is interesting to study about game translation from English to Thai in other game genres, especially role-playing game or RPG, because this game genre needs more complex translation strategies.

มหาวิทยาลัยศรีนครินทรวิโรฒ

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# APPENDIX

# Appendix A

## In-game texts from The Sims 2

มหาวิทยาลัยศรีนครินทรวิโรฒ

Literature Major

Freshman

GPA 4.0

Haiku: Form Over Function

12:00 to 15:00

วิชาเอก วรรณคดี

ชั้นปีที่ 1

เกรดเฉลี่ย: 4.0

ไฮกุ: รูปแบบสำคัญเนื้อหา

12:00 ถึง 15:00

…………………………………………..

Kwanzaa Kinara

§91

Kwanzaa is a seven day festival celebrating the African American people, culture, and history. Every evening of Kwanzaa, a family member lights a candle in a special candleholder called a Kinara. Each of the candles represents one of the seven principles of Kwanzaa, and the red, black, and green colors represent the Pan African flag.

Environment : 1

ควันซ่า คินาร่า

§91

ควันซ่าคือเทศกาลของชาวแอฟริกัน-อเมริกันซึ่งจัดขึ้นเป็นเวลา 7 วันเพื่อเฉลิมฉลองให้แก่ผู้คน วัฒนธรรม และประวัติศาสตร์ ทุกๆค่ำของเทศกาลควันซ่า สมาชิกในครอบครัวจะจุดเทียนในเชิง

เทียนพิเศษที่เรียกว่าคินาร่า เทียนแต่ละเล่มหมายถึงหลักเจ็ดประการของควันซ่า ส่วนสีแดง ดำและเขียวหมายถึงธงของกลุ่มประเทศแอฟริกา

สภาพแวดล้อม : 1

…………………………………………..

Chanukah Menorah

§91

Chanukah, the Jewish Festival of Lights, celebrates the rededication of the Temple in Jerusalem. It is also a celebration of the miracle of the oil that burned for eight days when there was only enough for one. This miracle is commemorated by lighting a candle on the menorah each night for eight nights, plus one candle called the Shamash, which is used to light the other candles.

Environment : 1

ชานุกขาห์ เมโนราห์

§91

ชานุกขาห์ เทศกาลแห่งแสงสว่างของชาวยิวในการเฉลิมฉลองมหาวิหารในเยรูซาเล็ม เทศกาลนี้ยังเป็นการเฉลิมฉลองความอัศจรรย์ของน้ำมันที่จุดไฟสว่างตลอดแปดวันทั้งที่มีน้ำมันเพียงพอสำหรับจุดเพียงหนึ่งคืนเท่านั้น ความอัศจรรย์นี้ถูกเตือนให้ระลึกถึงโดยการจุดเทียนบนเชิงเทียนไขแปดแฉกในแต่ละคืนจนครบแปดคืน พร้อมเทียนอีกเล่มหนึ่งที่ชื่อว่าชามาช ซึ่งจะถูกนำไปใช้จุดเทียนเล่มอื่นๆ

สภาพแวดล้อม : 1

…………………………………………..

Little Tut

§390

Bow down before Little Tut, an authentic recreation of a true Aztec totem. Though there is no true Aztec power inside this little guy, it sure does look pretty and a little imposing. Admire the ridged head and the detailed gold plating. Feel the contours of the hand-carved wood. Buy it and you'll instantly feel more culturally aware.

Environment : 3

เทพเจ้าทุตน้อย

§390

เชิญคารวะเทพเจ้าทุตน้อย สัญลักษณ์ ของเผ่าแอซเท็คของแท้ที่นำมาทำซ้ำขึ้นใหม่ ถึงแม้รูปสลักเทพเจ้านี้จะไม่มีอำนาจพิเศษ แต่ก็ดูดีและน่าสนใจไม่น้อย ชื่นชมความงามของพระเศียรและลายทองอันวิจิตร สัมผัสเนื้อไม้ที่สลักด้วยมือ เชิญซื้อและดื่มด่ำกับวัฒนธรรมที่มาพร้อมกับรูปสลักขนาดจิ๋วนี้ได้เลย

สภาพแวดล้อม : 3

…………………………………………..

Tribal Flame a la Coconut Pinball

Boom! The flames lick skyward as the metallic ball race for points and ultimately, The high score! Ding!Ping!Clang! Be careful as you anger the Tiki spirits! They demand the ultimate high score. That volcano will ooze the lava of your demise. Hiss.Sizzle.Crackle. Enjoy, have fun, and earn some Simoleons.

Fun : 10

โต๊ะพินบอลเผ่ามะพร้าวติดไฟ

ตูม! เปลวไฟพวยพุ่งสู่ท้องฟ้าเมื่อลูกบอลเหล็กวิ่งเก็บแต้มเพื่อทำคะแนนสูงสุด กิ๊ง!ปิ๊ง!แก๊ง! ระวังตัวไว้ให้ดีคุณอาจทำให้เหล่าวิญญาณทิกิพิโรธ! เพราะพวกมันต้องการแค่คะแนนสูงสุดเท่านั้น ลาวาจะไหลออกมาจากภูเขาไฟคลอกร่างไร้วิญญาณของคุณ แฉ่ ฉ่า เนื้อปะทุ สนุกสนานให้เต็มที่

แถมยังได้เงินอีกด้วย!

ความสนุก : 10

…………………………………………..

Play Marco Polo

Aspiration Points +500

Sims love to swim around with their eyes closed, which means Marco Polo! To play Marco Polo, have your Sim jump in a pool, then click on a Sim you want your Sim to play with and choose "Ask Sim to Play Marco Polo".

เล่นมาร์โคโปโล

คะแนนปณิธาน +500

ซิมส์ชอบปิดตาว่ายน้ำหรือคือการเล่นมาร์โคโปโลนั่นเอง! ในการจะเล่นมาร์โคโปโล ให้ซิมส์ของคุณโดดลงสระน้ำแล้วคลิกที่ตัวซิมส์ที่คุณอยากให้ซิมส์ของคุณเล่นด้วย จากนั้นเลือก "ชวน...เล่นมาร์โคโปโล"

…………………………………………..

Community

Majestic Ruins of Jumbok IV

This ancient civilization is bound to pique your curiosity when you visit this vacation site. Lost ruins, ancient magic, and monkeys will surely keep your blood boiling. You'll go bananas over it!

พื้นที่ส่วนกลาง

ซากอลังการแห่งจัมบกที่สี่

แหล่งอารยธรรมโบราณแห่งนี้จะทำให้คุณอารมณ์พลุ่งพล่าน ทั้งซากปรักหักพัง มนตราโบราณและลิงกาฬจะทำให้เลือดคุณสูบฉีดเต็มที่ คุณจะต้องคลั่งมันแน่ๆ!

…………………………………………..

CocoCounter from Nothing Atoll

§250

Say "Aloha!" to this fine piece of polynesian flair for your kitchen. Constructed from exotic tropical materials and purged of nearly all its angry island spirit, this counter is the perfect touch for those who want to bring that slow island pace back to this hectic world. Volcano proof.

เคาน์เตอร์มะพร้าว จากบริษัท ส.บ.ม.ย.ห.

§250

เซย์ "อโลฮ่า!!" กับเคาน์เตอร์แสนเก๋และรับมันไปประดับครัวได้เลย สร้างจากวัสดุท้องถิ่นของเกาะโพลีนีเซียที่แปลกตาและขับไล่วิญญาณที่สิงอยู่ออกไปหมดแล้ว เคาน์เตอร์นี้เหมาะสำหรับทุกคนที่อยากจะปลีกจากโลกอันแสนวุ่นวาย เอาภูเขาไฟมารับประกันได้เลย!

…………………………………………..

Soma 44" PancakeTek Television

§3,149

This 44" television delivers multiple channels of high-fidelity, flat-panel charity unparalleled by tube based televisions, and its digital pre-processing unit features the innovative PancakeTek chipset, which squishes the unpalatable three dimensions of the real world into far more digestible two.

Fun : 8

Environment : 3

+Cooking

+Body

ทีวี 44 นิ้วของโซมา

§3,149

โทรทัศน์จอ 44 นิ้วเครื่องนี้ให้ช่องสัญญาณไฮ-ไฟหลายช่อง, ความชัดของจอแบนที่โทรทัศน์หลอดภาพปกติที่ไม่อาจเทียบได้, และหน่วยประมวลผลล่วงหน้าที่นำเสนอนวัตกรรมชิพเซ็ตของแพนเค๊กเทค ที่บดบี้สามมิติแห่งโลกจริงที่กินไม่ลงให้กลายเป็นสองมิติที่ย่อยง่ายกว่า

ความสนุก : 8

สภาพแวดล้อม : 3

+ทำอาหาร

+ร่างกาย

…………………………………………..

<Sim> has finished a Vamprocillin-D! This item will appear in <Sim> 's inventory.

<Sim> ได้สร้าง แวมโพรซิลลิน-ดี สำเร็จแล้ว! สิ่งนี้จะไปอยู่ในรายการสิ่งของของ <Sim>

…………………………………………..

ReNuYu Porta-Chug

§125

Active Ingredients: 1, 3, 6 Hypnotransacetate, Polypropesteem, Egomutabate-80

Indications: For relief from current world view and self image. Provides complete reorganization of psyche and internal mental construction.

Direction: Drinks entire dose for best effect.

Warning: Not for use by Children.

เรอนูยูพอร์ตา-ชัค

§125

สารออกฤทธิ์: 1, 3, 6 ฮิปโนทรานซีเดท, โพลีโพรเพสทีม, อีโกมิวเทเบิ้ล-80

ประโยชน์: เพื่อเปลี่ยนแปลงมุมมองของโลกปัจจุบันและความคิดของตนเอง ทำการจัดระบบจิต

และโครงสร้างภายในความคิดให้ใหม่

วิธีใช้: ดื่มทั้งหมดเพื่อให้ได้ผลสูงสุด

คำเตือน: ไม่ใช่ยาสำหรับเด็ก

…………………………………………..

Exflammo

Oh burning fires, retreat to your source. Burn far beyond, hurry on, run your course.

เอ็กซ์แฟลมโม่

เปลวไฟเจิดจ้า จงกลับไปดินแดนแห่งเจ้า เผาไหม้ไกลๆ เร็ว รีบไสหัวไป

…………………………………………..

WooHoo

Aspiration Points +3,500

Influence Points +500

WooHoo is the ultimate expression of a Sim's Love. To have your Sim do a WooHoo with another Sim, you'll need to get both Sims into a Hot Tub or a Double bed. Then click on the other Sim and choose "Cuddle" and then "WooHoo".

วู้ฮู

คะแนนปณิธาน +3,500

ค่าอำนาจชักชวน +500

วู้ฮูเป็นการแสดงความรักของซิมส์ที่สูงสุด เพื่อให้ซิมส์ของคุณวู้ฮูกับซิมส์อีกคนหนึ่ง คุณจะต้องให้ซิมส์ทั้งสองลงอ่างน้ำอุ่นหรือนอนเตียงคู่ด้วยกัน จากนั้นคลิกที่ซิมส์อีกคนและเลือก "กอด" แล้วเลือก "วู้ฮู"

…………………………………………..

Laganaphyllis Simnovorii

This bizarre bovine vegetation is large enough to swallow your next-door neighbor whole. In fact, it WILL eat your neighbors. Your friends will be hard-pressed to resist the

tantalizing vine-cake of the carnivorous Laganaphyllis Simnovorii. After it has consumed some prey, milk it for sweet, rejuvenating nectar of life. A swig of this liquid refreshment will add precious days to a Sim's life and wash away any regret they may have over their visitor's fate.

ลากานาฟิลลิสซิมโนโวริอิ

นี่เป็นสัตว์กินพืชที่เคลื่อนไหวช้าแต่ก็ปากใหญ่พอจะสวาปามเพื่อนบ้านของคุณได้หมดเกลี้ยงในคราวเดียว เพื่อนของคุณย่อมไม่อาจทนความยั่วยวนของขนมเค้กแสนสวยของลากานาฟิลลิสซิมโนโวริอิได้ เชิญเหยื่อ..เอ่อ..เพื่อนมาเยี่ยมแล้วหลอกให้พวกเขาเป็นอาหารโอชะของมัน หลังจากนั้นคุณก็คั้นน้ำหวานที่ช่วยเพิ่มพลังชีวิตและลืมความผิดในใจที่มีต่อเพื่อนบ้านซะ

…………………………………………..

Don't Wake the Llama

§800

Children need love, attention, and lots of hand-eye coordination training. Don't Wake the Llama combines everything kids need and enjoy into a tabletop stacking game full of fun, llamas, and stacking! Based on the ancient stacking game Rankut, which desert nomads played on actual sleeping llamas, Don't Wake the Llama is easier to clean up and compiles with all agricultural laws. Make any night family game night.

Fun: 9

Environment: 5

Group Activity

โต๊ะเกมเรียงไพ่ลามะ

§800

เด็กๆต้องการความรัก ความเอาใจใส่และการฝึกฝนสัมผัสและการมองเห็น เกมเรียงไพ่ลามะได้รวมการฝึกฝนทักษะต่างๆ ที่จำเป็นต่อพัฒนาการในวัยเด็กและมาพร้อมกับความสนุกสนานจากตัวลามะและการเรียงไพ่! เกมนี้พัฒนาขึ้นมาจากเกมเรียงไพ่รังคุตโบราณที่ชาวเผ่าทะเลทราย

ร่อนเร่ใช้เล่นกันระหว่างเดินทางอยู่บนหลังตัวลามะ แต่สามารถทำความสะอาดได้ง่ายดายและถูกต้องตามกฎหมายเกษตรกรรมทุกข้อ ใช้เวลายามค่ำคืนของครอบครัวไปกับเกมอันแสนสนุกชิ้นนี้

ความสนุก: 9

สภาพแวดล้อม: 5

กลุ่มกิจกรรม

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Touch of Teak Tansu Medium Dresser

§1,450

According to Shinto legend, the demon spirits of bad fashion and mismatched socks could be confused by an isosceles right triangle of many drawers. This tansu-style Touch of Teak dresser, now in a smaller, medium size, holds clothes in many small locations that are now smaller. Some are drawers, some are slots, some are nooks. Develop obsessive tendencies as you develop the perfect organization scheme.

Environment: 4

ลิ้นชักสัมผัสแห่งไม้สักทันสึขนาดกลาง

§1,450

จากความเชื่อเก่าแก่ของลัทธิชินโต เราจะสามารถขับไล่วิญญาณชั่วร้ายแห่งความไร้รสนิยมที่ชอบสลับข้างถุงเท้าของคนเล่นได้ด้วยการใช้ลิ้นชักรูปสามเหลี่ยมด้านเท่าที่ถูกต้อง ลิ้นชักสัมผัสแห่งไม้สักทันสึพร้อมจะให้คุณจับจองเป็นเจ้าของแล้วด้วยขนาดกะทัดรัดกว่าเดิม มีลิ้นชักขนาดเล็กกว่าเก่าให้ใส่เสื้อผ้าได้มากมาย มีทั้งลิ้นชักและช่องเก็บของ และซอกหลืบเล็กๆ ลิ้นชักนี้ถูกสร้างขึ้นมาอย่างละเอียดอ่อนให้คุณได้จัดวางสิ่งต่างๆ อย่างเป็นระเบียบเรียบร้อย

สภาพแวดล้อม: 4

…………………………………………..

Straight Roof Decoration by Conexion Bohemia

§195

Inspired by the great bohemian homes of Paris, this roof decoration will help announce to all your love for the best things in life.

Environment: 3

เครื่องประดับหลังคาทรงแบน โดยบริษัทคอนเนกชั่น โบฮีเมีย

§195

ของชิ้นนี้ได้รับแรงบันดาลใจอันแรงกล้าจากบ้านของชาวโบฮีเมี่ยนในกรุงปารีสและจะประกาศให้โลกรู้ว่าคุณต้องการสิ่งที่ดีที่สุดเท่านั้น

สภาพแวดล้อม : 3

…………………………………………..

Three Lakes Plaza

Got a craving for flapjacks? Head on in to Three Lakes Plaza! Here you'll find the best flapjacks in town! Whether you decide to dine indoors or out you'll leave here with a happy face.

สามทะเลสาบพลาซ่า

โหยหาแฟล็บแจ็ก? มุ่งหน้าไปที่สามทะเลพลาซ่าได้เลยจ้า! ที่นี่ คุณจะได้ลิ้มรสแฟล็บแจ็กที่อร่อยที่สุดในเมืองเชียว! ไม่ว่าคุณจะเลือกกินข้างในหรือนอกร้าน คุณก็จะกลับไปพร้อมใบหน้าเปื้อนสุข

…………………………………………..

Shoddy Fireplace

§100

Hard times? Down on your luck? You, fair Sim, are in luck now! This Shoddy Fireplace was designed from the rusted bottom upwards to remind you of one thing -- it could be worse! Just image if the Shoddy Fireplace was all you had for warmth, your only possession. Yes indeed, it could be worse, and it could be yours, now, for just a few

Simoleons!

Fire Safety Warning: Take care not to place anything flammable too near the fireplace in case an errant cinder jumps the line.

เตาผิงสุดกระจอก

§100

ชีวิตบัดซบ? โชคไม่เข้าข้าง? คุณ...ซิมส์ธรรมดาเดินดิน...กำลังจะโชคดีแล้ววินาทีนี้! เตาผิงสุดกระจอกออกแบบมาจากก้นเตาผิงที่สนิมเกรอะเพื่อเตือนให้คุณระลึกถึงบางอย่างได้ นั่นก็คือ... ชีวิตอาจบัดซบกว่านี้อีก! ลองคิดสิว่าถ้าคุณมีแค่เตาผิงโกโรโกโสนี่เป็นที่มอบไออุ่นแห่งเดียวให้คุณและมันเป็นของชิ้นเดียวที่คุณมี คุณจะเป็นอย่างไร เห็นมั้ยล่ะ บอกแล้วว่าชีวิตมันอาจบัดซบกว่านี้ได้ และคุณก็สามารถเป็นเจ้าของมันได้ด้วยเงินไม่กี่ซิมโมลิออนส์

คำเตือนเรื่องความปลอดภัยจากไฟ: โปรดระวังไม่ให้วางวัตถุไวไฟใกล้เตาผิงเผื่อมีเศษถ่านกระเด็นมา

………………………………………….

Christmas tree

§295

Since Roman times, trees have been decorated with lights to honor the gods of the harvest and light. Northern Europeans later adapted these rituals to fancy, new Eastern religions. Made even more popular in 19th century Germany, some contend the tree is really a throwback to the mythological Norse tree named Yggdrasil.

Environment: 2

ต้นคริสต์มาส

§295

ตั้งแต่สมัยโรมัน ต้นไม้ต่างๆ ได้ถูกประดับตกแต่งด้วยดวงไฟเพื่อบูชาเทพแห่งฤดูเก็บเกี่ยวและแสงสว่าง ภายหลังชาวยุโรปตอนเหนือได้ดัดแปลงพิธีกรรมนี้ให้เป็นศาสนาใหม่ของแถบตะวันออก และยิ่งมีชื่อเสียงมากขึ้นที่เยอรมนีในศตวรรษที่ 19 แต่มีบางคนแย้งว่าต้นไม้ชนิดนี้แท้จริงแล้วมีต้น

กำเนิดจากต้นอิกดราซิลซึ่งปรากฏอยู่ในตำนานนอร์ส

สภาพแวดล้อม: 2

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Candles von Winterfest by OomPapa Inc.

§145

As another holiday smorgasbord approaches, one must evaluate the decorations available in the marketplace. What benefits will they bring to your home this holiday season? We assure you that only the Candles von Winterfest by OomPapa Inc. pleasantly scent the air with the delightful fragrances of sausage and cider. With our "Hundert Würst" Guarantee, the fragrance will last as long as your festivities!

Environment : 1

เทียนงานฤดูหนาว โดยห้างอุมปาป้า

§145

และแล้วก็ถึงเวลาของขนมเทศกาลสมอร์กัสบอร์ดของสวีเดนอีกครั้งหนึ่ง คุณต้องไปหาของแต่งบ้านตามห้างอีกแล้ว แล้วจะเลือกของชิ้นไหนถึงจะเหมาะกับเทศกาลวันหยุดนี้ดีล่ะ? เรามั่นใจว่าจะมีแค่ เทียนงานฤดูหนาว โดยห้างอุมปาป้าเท่านั้นที่จะส่งกลิ่นหอมอบอวลยวนใจของไส้กรอกและเหล้าแอปเปิลไปในอวกาศได้ เรากล้ารับประกันเป็นภาษาเยอรมัน "ฮุนดัด ฮวส" หรือ "ไส้กรอกร้อยชิ้น" กลิ่นนี้จะอยู่ยาวจนงานเลิกแน่นอน!

สภาพแวดล้อม : 1

…………………………………………..

One Complete Diner

§4,500

The One Complete Diner is a great place to get your munchies on. Fast and easy, this top notch diner serves delicious tasting hot dogs, hamburgers, and gyros. Sleek design and friendly service makes this diner a top choice over all the others. With over 2000 locations worldwide your Sim will never go hungry with these around.

Hunger : 10

Environment : 10

ซุ้มอาหารขจัดหิว

§4,500

ซุ้มอาหารขจัดหิวคือสถานที่แสนวิเศษที่จะทำให้คุณมีอาหารไว้ทานเล่นๆ แก้หิวได้อย่างรวดเร็วและง่ายดาย และอุดมไปด้วยเมนูชวนน้ำลายสอไม่ว่าจะเป็นฮ็อตด๊อก แฮมเบอร์เกอร์หรือยีโรซึ่งเป็นแซนวิชตำรับกรีก ดีไซน์ที่ดูเก๋ไก๋และบริการที่แสนจะประทับใจทำให้ซุ้มอาหารชุดนี้เป็นตัวเลือกในใจใครหลายๆคน และด้วยสาขากว่า 2,000 แห่ง รับรองว่าซิมส์ของคุณจะไม่มีวันหิวอีกต่อไป

ความหิว : 10

สภาพแวดล้อม : 10

…………………………………………..

Major Philosophy

Philosophy: the study of the fundamental problems of existence and Sim understanding. Is it metaphysical mumbo-jumbo, or the only path to enlightenment regarding the problems of Simkind? Hard to say. One fact is indisputable, though: philosophy textbooks have the longest words EVER!

วิชาเอก ปรัชญา

ปรัชญา: การศึกษาปัญหาเกี่ยวกับการมีตัวตนและการเข้าใจโลกของซิมส์ กล่าวได้ว่าปัญหาที่ต้องขบคิดเกี่ยวกับอภิปรัชญาหรือการค้นหาหนทางบรรลุธรรมล้วนเป็นคำถามสำคัญสำหรับชาวซิมส์ที่เถียงกันไม่มีวันสิ้นสุด และหนังสือปรัชญาก็เป็นหนังสือที่ยาวที่สุดเลย

…………………………………………..

Je ne sais quoi

Give your Sim that something extra special that other Sims will notice! Romantic pursuits should be easier with this benefit.

เสน่ห์เร้นลับ

มอบบางสิ่งที่แสนพิเศษให้แก่ซิมส์ของคุณจนซิมส์อื่นๆต้องจ้องมองกันใหญ่! แค่นี้การจะไปกิ๊กใคร ก็ง่ายขึ้นแล้ว

…………………………………………..

Instant Giant

§500

Many people dream of having a towering persona, looking down on all the people around them. Here's the instant solution for all those who weren't given enough vertical rise by Mother Nature: the stool with just that little bit of extra leg to make your Sims dream big. Even if it's just for a few seconds.

Comfort : 6

Environment : 1

เก้าอี้เสริมบารมี

§500

หลายคนใฝ่ฝันอยากเป็นคนใหญ่คนโตจะได้เหนือกว่าชาวบ้านเขา เครื่องมือชิ้นนี้ของเราช่วยตอบสนองความต้องการของคุณๆ ทั้งหลายที่ฟ้าไม่ได้ประทานความสูงมาให้ รับรองว่าเก้าอี้ตัวนี้จะทำให้คุณได้อยู่เหนือคนอื่นด้วยขาที่เสริมมาเป็นพิเศษ ฝันอันสูงส่งของคุณจะกลายเป็นจริงได้แม้เพียงชั่วครู่ยามก็ตามทีเถอะ

ความสะดวกสบาย : 6

สภาพแวดล้อม : 1

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Gravitrash by Jackson Compaction

§500

Mechanically compacting trash is so last century. Our new model applies angular accelerations to a superconductor, creating a small gravitomagnetic field. This gravity pulls the trash downwards, minimizing size 3 times as effectively as traditional

compactors (at a mere 32 times the electricity consumption).

เครื่องอัดขยะด้วยแรงโน้มถ่วง จาก บริษัทแจ๊คสันบดอัด

§500

การบดอัดขยะด้วยเครื่องจักรนั้นเป็นวิธีการแบบไดโนเสาร์เต่าล้านปีไปแล้ว โมเดลรุ่นใหม่ล่าสุดของเรานำเทคโนโลยีความเร่งเชิงมุมมาใช้กับวัสดุตัวนำยิ่งยวดเพื่อสร้างสนามแม่เหล็กแรงโน้มถ่วงขึ้นมา แรงโน้มถ่วงนี้จะดึงให้ขยะร่วงลงด้านล่างและมีขนาดเล็กจากเกิน 3 เท่าด้วยประสิทธิภาพที่ดีดังเดิมแต่ประหยัดไฟฟ้าได้มากกว่าถึง 32 เท่า

…………………………………………..

SimVac

17,500

The SimVac puts the "suck" in succubus! Equip your Sim with the SimVac, and look for an unwitting victim . . . err . . . we mean, a willing individual with whom you share a friendly rivalry. Operate the SimVac on them and watch as you . . . liberate . . . their Aspirations and Skills and make them your own.

Negative side effects may occur if used below Gold Aspiration. Consult your Aspiration Meter before use.

ซิมส์แวค

17,500

ซิมส์แวคใช้ตัวดูดเป็นเสมือนพลายดูดวิญญาณ! ให้ซิมส์ของคุณใช้ซิมส์แวคกับเหยื่อที่ดูโง่นิดๆ... เอ่อ...เราหมายความว่าใครสักคนที่คุณเป็นทั้งเพื่อนแล้วก็ศัตรูกับเขาในเวลาเดียวกันน่ะ ใช้ซิมส์แวคกับพวกเขาและรอดูขณะคุณ...ปล้น...พลังปณิธานและทักษะของพวกเขาแล้วทำให้มันกลายเป็นของคุณ

ผลข้างเคียงในทางลบอาจเกิดขึ้นได้หากใช้เมื่อระดับปณิธานต่ำกว่าทองคำ ตรวจดูมาตรวัดระดับปณิธานก่อนจะใช้

…………………………………………..

Brand Name "EconoCool" Refrigerator

§600

When you're watching every penny, the last thing you need is spoiled food that looks like some third grade science experiment. This value-priced refrigerator gives you low food-preservation temperatures at a low price. So you can enjoy your chef's salad, hot dogs, salmon fillets, or other favorite eats — for less. At Brand Name, "We've got inexpensive food storage down cold."

Hunger: 10

ตู้เย็นยี่ห้อ "อีโคโนคูล"

§600

เมื่อคุณอยู่ในช่วงระมัดระวังทุกบาททุกสตางค์, แต่แน่นอนว่าสิ่งที่คุณต้องการน้อยที่สุดคืออาหารที่ดูเหมือนจะเน่าบูดจนเหมือนกับการทดลองวิทยาศาสตร์ของเด็ก ป.3 ตู้เย็นที่สมราคานี้ให้การถนอมอาหารขั้นพื้นฐานแก่คุณในราคาที่ต่ำ ดังนั้นคุณสามารถเพลิดเพลินไปกับสลัด, ฮอทดอก, ลาซานย่า, หรืออย่างน้อยอย่างอื่นที่คุณอยากกิน--ด้วยสโลแกน "เราได้ตู้แช่เก็บอาหารราคาไม่แพง"

ความหิว: 10

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Elegant Violepan Cake

§400

Morsels of happiness and love have been baked into every inch of this Elegant Violepan-flavored pastry. Twenty years from now we here at Corazon Creations want you to remember the wonderful day that you shared with the love of your life and not how much better it would have been if you only chose another bakery. Corazon Creations; only the finest ingredients for the finest moments in life.

Group Activity

เค้กเลเยอร์แห่งความสุข โดยดวงใจเบเกอรี่

§400

อบด้วยไออุ่นแห่งรักจากเตาและโรยหน้าด้วยผงความสุขสันต์ เพื่อให้ได้ตัวแทนความสุขของคุณจากนี้ไป 20 ปี เราหวังว่าคุณจะได้รำลึกถึงวันพิเศษที่คุณมีร่วมกับหวานใจพร้อมกับความรู้สึกโล่งอกที่คุณไม่ได้เลือกเค้กของเบเกอรี่อื่น ดวงใจเบเกอรี่ปรุงด้วยส่วนผสมแห่งรักเพื่อช่วงเวลาที่สำคัญที่สุดในชีวิตคุณ

กลุ่มกิจกรรม

…………………………………………..

Podium of Bonnappitizon

§200

Podiums were invented in Ancient Rome to counteract the randomly wandering restaurant guests known as the Restagoths. Shaped in the form of Bonnappitizon, the Restagoth god of hospitality, this podium caused the rampaging hordes to queue up politely and wait for a table, thus bringing a quick end to their civilization. All praise Bonnappitizon!

Environment : 10

แท่นยืนโภชนาภาคี

§200

แท่นยืนนี้ถูกคิดค้นขึ้นมาตั้งแต่สมัยโรมันเพื่อแก้ปัญหาแขกนักเดินทางที่มักจะหลงเข้ามาในร้านอาหารเป็นครั้งคราว โดยทำเป็นรูปร่างของเทพโภชนาภาคี เทพเจ้าแห่งการดูแลต้อนรับขับสู้ แท่นยืนนี้จะทำให้ผู้รุกรานป่าเถื่อนหยุดยืนอย่างสุภาพเพื่อรอให้โต๊ะว่าง และทำให้เผ่าพันธุ์ของพวกป่าเถื่อนเสื่อมถอยจนสิ้นสุดไปเอง เทพโภชนาภาคีจงเจริญ!

สภาพแวดล้อม : 10

# VITA

| | |
|---|---|
| NAME | Miss Atittaya Toedtoontrakool |
| DATE OF BIRTH | 20 February 1994 |
| PLACE OF BIRTH | Bangkok |
| INSTITUTIONS ATTENDED | Bachelor of Arts (English), Bangkok University |
| HOME ADDRESS | 85/178 Moo. 3 Rattanathibet Road, Tambon Bangraknoi, Amphoe Muang, Nonthaburi, 11000 |